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THE CONCERTINA

A HANDBOOK AND TUTOR FOR BEGINNERS
ON THE ENGLISH CONCERTINA

by
FRANK BUTLER



*Cover Design by
Emmanuel Levy*

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THE CONCERTINA

A HANDBOOK AND TUTOR FOR BEGINNERS
ON THE 'ENGLISH' CONCERTINA

by

FRANK BUTLER

Tutor in Concertina Playing at the Adult Education Institutes of the Inner London Education Authority

FOREWORD by the PRINCIPAL of Battersea Adult Education Institute

If you had learned to play the concertina under the tuition of Frank Butler in classes run by the I.L.E.A., the studies and exercises in this book are those that you would have used, but in manuscript form. The text is very much what he would have said to you, spiced probably with the repartee often to the fore in an Adult Education Institute.

For in Battersea Institute, in my experience as Principal, the concertina class was always a happy one, and although not every student can become a virtuoso, all students can, under good guidance, enjoy the effort to do so. The Battersea class enjoyed itself, and good results were commonplace.

Much of the success of the class was due to the original material and well-ordered course now made available to a wider public, and I am glad that something written first for Battersea Institute, and developed over fifteen years, is now to be published.

A. A. GOLDSMITH

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PREFACE

This tutor is designed as a "self-service" course for the beginner, particularly one needing to learn to read music as well as play the concertina. Nevertheless, any student will find the help of a music teacher invaluable in ensuring that instructions are understood and a musical result obtained. The teacher need not be a concertina player, providing it is made quite clear that what is wanted is criticism and not technical instruction.

Here in the preface, is where the author traditionally returns thanks for help received, and himself realizes how many people have contributed to his work. I am grateful to the Principals and Staff of the I.L.E.A. Institutes, and the Inspectors for invariable encouragement; to my many students for down-to-earth criticism over the years; and when publication was envisaged to my assistant teachers Anne Foster and Valerie Hawkes, together with Jean Dawson, a student of special talent. My wife has tolerated concertinas and concertina players most of her life, and still encourages me, and lastly I thank Neil Wayne whose enthusiasm has made possible the publication of this tutor.

In accordance with their usual practice, I am required by the Inner London Education Authority to say that it accepts no responsibility for my opinions and conclusions.

F.E. Butler

A SHORT HISTORY OF THE CONCERTINA

The concertina was invented by Sir Charles Wheatstone in 1827, and the instrument became so popular that ultimately the firm of Wheatstone had to abandon all its other interests in making musical instruments and publishing music.

Wheatstone himself was an engineer and physicist, and fathered many patents, including the electric telegraph. He turned his attention to improving the German "mund-harmonica" and produced therefrom the "Symphonium", a mouth organ in the scale of C major, actuated by studs placed alternately on opposite sides of the instrument. This was in 1825.

His first patent of 1829 bears the title "Improvements in the construction of Wind Musical Instruments" and does not refer to concertinas, a name not adopted for several years. The 1829 patent is for the Symphonium in a variety of forms, and one form, with twenty-four keys, and a four-fold bellows was certainly a concertina. It lacked the now familiar fretwork cover; the action but not the pads was covered by a small circular plate. It had the natural notes in two rows on alternate sides of the instrument, with further rows of studs providing sharps for C and F, and flats for B and E, adjacent in each case to the naturals of the same name.

The sharps and flats were tuned acoustically — that is to say that sharps would be less sharp than now, and flats would be less flat. For example the note G sharp would not be sharp enough to serve also for A flat, and separate keys and reeds would be necessary. This small concertina was actually manufactured for sale.

By 1835 Wheatstone's were selling a concertina with 48 keys very much like an English concertina of to-day. It was however, single action, playing only on pressing the bellows, and having an automatic valve to allow the ingress of air as the bellows were opened. It was still tuned acoustically, but it had four rows of keys, the outer rows being accidentals to the natural notes of the inner rows. In addition to C sharp, F sharp and B flat, there were now duplicated accidentals, i.e. separate keys for D sharp and E flat, and for G sharp and A flat. It was possible to play on it in any key having up to three flats or four sharps in spite of the acoustic tuning.

But the acoustic scale was already giving way to the tempered scale, best exemplified by the pianoforte, where each black note sounds in pitch midway between the adjoining white notes, and serves the purpose of either sharp to the white note below, or flat to the one above. This achievement had been firmly established by J.S. Bach in his famous music for the "Welltempered Klavier".

Being a physicist, Charles Wheatstone produced an instrument that was scientifically correct, but ultimately accepted the change to the tempered scale, resulting in a rise in popularity of the concertina, which could then be played with the pianoforte and other instruments.

In 1844 Wheatstone registered his patent for "Concertina and other musical instruments". This patent not only covered the concertina as we know it today, with double action and tempered scale, it included some extraordinary groupings of the keys and methods of fingering, forerunners of the Anglo and Duet concertinas, and even a Duet with the bellows sealed midway to provide two air chambers in the hope that the performer could play softly with one hand, and loudly with the other.

There was also a device for tuning or altering the pitch to correspond with other instruments, and another to alter the tone quality to resemble various

orchestral instruments. When sixty years later concertina bands came to the fore, this idea was of service. In all it is surprising that anything was left for others to devise, let alone patent.

The manufacture of concertinas in the early years was carried on chiefly by "outwork"; workmen in their own homes made quantities of some component, and Wheatstone's completed the assembly. Inevitably, the workmen commenced manufacturing on their own account, especially where two or more could combine skills, and from 1830 to 1850 there were rapid and surprising changes of loyalty which fact helps to explain some of the names to be found on old concertinas.

For example, John Crabb worked for Wheatstone's from 1831 to 1847, in which year Wheatstone's engaged Mr. Nickolds as tool maker. But both Nickolds and Crabb left to found a new firm in 1847, and in spite of Wheatstone's patent, the firm of Nickolds, Crabb and Co. claim to be the inventors of the Anglo concertina. Mr. Lachenal who had hitherto supplied screws to Wheatstone, then joined him as tool-maker, but he too soon left to launch his own business, and because his engineering genius enabled him to produce some parts by press tools and other means, he produced concertinas cheaper than his competitors, and was immediately successful. George Jones had worked for Austin — a Wheatstone "outworker" — and stayed with him when Austin also started his business. It was at this point that Jones acquired a knowledge of the complete process of manufacture. Before long however, he gave up making for performing, until tiring of the life of the music halls of the day, he took employment with Nickolds and Crabb. Austin had built a new factory in Commercial Road, and he offered Jones the position of manager, his duties to include supervision of the factory, the shop, and the teaching. By the time Jones was 21, Austin had died, and the whole business was his. Other examples include a Mr. Scales who was a tuner for Wheatstone, but started on his own, sold out to George Case, who in turn sold to Boosey and Co. Little is known of Dove, whose short-lived business was sold to Keith Prowse. All of these changes in probably less than ten years.

The German manufacturers had a concertina of sorts on sale in England by about 1847, and it was an improvement on this which emerged as the Anglo-German concertina, later shortened to Anglo. The principle characteristics of the Anglo are that each key operates different notes when opening and closing the bellows. There are three rows of keys on each side, a general pattern being that the middle row played left to right first by the left hand and then the right hand will render the scale of C with alternate press and pull. The lowest row will do the same for the scale of G, and the uppermost row provides accidentals. There are exceptions to this pattern, and sometimes variations in the lay-out, according to the maker. There are limitations on what can be achieved on an Anglo, but that is no deterrent to a really skilful player. It is a strange fact that non-readers of music often do particularly well on the Anglo in spite of the illogicalities of its keyboard.

George Jones took out a patent for a "Perfect Anglo-German Concertina" in 1884, its perfection apparently lying in the fact that it was the first fully chromatic instrument. Earlier, in 1876, he had written and published a tutor for the Anglo, which was later published by Wheatstone's, and was available from them at least up to 1955. Jones concentrated on English and Anglo concertinas, but appears never to have made a Duet concertina. The business closed about 1910.

John Crabb left Nickolds and started on his own in 1860, and the third generation of the family is the present head of H. Crabb and Son, still a family concern, and now the principal source of high quality concertinas. This firm finds the Anglo to be the favourite instrument, and the next in popularity to be the Duet of which Harry Crabb himself is an exponent.

It is interesting to note that although there are two Duet concertina lay-outs for the keyboard, each with its own system of fingering, and doubtless there have been others, there is no record of a claim to have invented or even "improved" the Duet concertina since Wheatstone's patent of 1884.

In essentials the Duet model has bass on the left-hand keyboard and treble on the right, with duplication of the middle register. It is possible to play a good deal of pianoforte or organ music from the original with little re-arranging, but it is also possible for a good player to introduce exceptional effects. Of the two main variants of the keyboard, that sometimes described as the McCann system has six rows of keys, the accidentals with a few exceptions being on the outermost rows. The right-hand scale of C is fingered 1.3.2.4.1.2.4.1. The Crane system has only five rows of keys, accidentals being entirely confined to the outer rows, and the right-hand scale of C is fingered 1.3.2.1.3.2.1.3. The only claim that can be made with certainty is that the champions of each system are not to be persuaded that there is any advantage in the other system. Manufacturers are non-committal, and sell either.

While there is no major change in concertina construction since about 1850, a host of small improvements have resulted in a far superior instrument. The mid-Victorian instrument was six-sided. It had four or five folds in the bellows, which in the case of better instruments were of soft leather tooled in gold ornamentation. Cheaper instruments had the bellows covered in strips of paper with a printed pattern, frequently of stars. The bone or ivory keys were white for the natural scale with each C coloured red; all sharps and flats were black. The actual reeds were likely to have been of brass in early instruments, but steel reeds were soon introduced. Brass reeds gave a very sweet tone, but were likely to go out of tune. The ends would be of rosewood, cut to fretwork patterns which sometimes give a clue to the maker's name. Sometimes these were masked with cloth of some description, to keep out dust or to alter the tone.

Various experiments were tried, by which improvements were claimed. Metal ends instead of wood were said to add brilliance as well as durability. Brilliance was also said to arise from the use of convex ends, still

most popular. For this a new "brand-name", the Aeola, was introduced. Perhaps Wheatstone's thought a rose could smell sweeter by another name. Metal studs or keys became general, gold-plated in the expensive models. Glass keys were not liked, but instruments with them are still to be found. Amboyna wood became popular for the ends, and is very attractive. Attempts to introduce moulded plastic components have failed because the quantities required are too small to permit the use of modern mass production. A concertina is still a craftsman job.

The modern concertina is usually of severely utilitarian design, octagonal, black overall except for the plated keys, and possibly plated metal ends. Six fold bellows are usual. But a continuing problem is lack of standardisation, for manufacturers have always been prepared to gratify the whims of their customers, in consequence of which many unusual concertinas come on the second-hand market from time to time. No attempt is made here to describe the many types of Anglo and Duet concertinas, but there follows a description of English concertinas.

The standard English concertina for which this tutor is written has 48 keys, and a compass of from G below the treble stave to the second C above the stave, completely chromatic. (See diagram on page 64. There is also a 56 keyed treble with compass extended above the 48, and a 56 keyed tenor which is extended downwards.

A baritone concertina has the same keyboard layout as a treble with 48 keys, but each note sounds an octave lower. It is general practice for all concertinas to play from music written in the treble clef, and the baritone is therefore to be regarded as a transposing instrument, the notes being written an octave higher than they sound.

On the other hand, a baritone treble is extended downwards from the ordinary pitch of a treble, and it is not regarded as a transposing instrument. The lower notes call for the use of many ledger lines, and are difficult to read, unless the player is capable of using treble and bass clefs, and so dispensing with them.

Bass concertinas are usually single action, and vary considerably in compass. They are usually written for as a transposing instrument, sounding two octaves lower than written. The lowest note is usually C, but not always, and a compass of two and half octaves from that note is found in most cases.

It is to be regretted that makers have always been prepared to build exceptional instruments, which can present problems to the beginner.

ON READING MUSIC

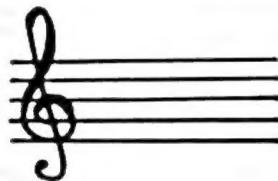
There are some quite wonderful players who cannot read music; their handicap is that they can only play what they hear from others, and the vast store of written music means nothing to them — thousands upon thousands of wonderful airs that they could never bring to life unaided. Lacking the ability to check their performance of works that they do know against a written standard, their interpretation varies, and in some cases becomes undisciplined. There is a very special pleasure in being able to read fluently.

The separate sounds which you produce from your concertina we call "notes", but we also use the word to describe the written music which represents these sounds. When writing them they have to be shown as differing in pitch (they are high or low) and as differing in duration (they are long or short). The character of a note will show its duration, and its position will show its pitch. Notes have also to be grouped to show the regular pulsing which we call rhythm.

PITCH

Pitch is represented by the position of a note on five parallel lines which together are called a "stave". In the case of music for the concertina, a sign is placed at the beginning of the stave called the "treble clef" or sometimes the "G clef". It is called the G clef because the clef sign starts with a dot or curl on the second line up, which carries the note G.

Here is the treble stave with the treble clef in position. The set of five lines when complete with notes and other signs becomes a "line of music", and each line of music starts with a clef.



Certain other instruments use different clefs, and music for the piano and some other keyboard instruments is written on two staves, generally on treble and bass clefs.

Both the lines and spaces of the stave are used to show different notes, so five lines and four spaces can show nine different notes. Notes can be written in presumed spaces just above and below the stave, and the stave can be further extended up or down by the use of very short supplementary lines called ledger lines, which carry one note only. The spaces between ledger lines can also carry notes.

The first note you will play is C and it is written outside the stave.

Here is the note C on its ledger line, below the treble stave with its clef.



You will be shown the names of the notes on the other lines, and those in the spaces between the lines, as you need them for the exercises and tunes in this book.

DURATION

The most simple note from which to learn values is the round open sign which in England is called a semibreve, and in America is called a whole note. It is a long sounding note, and you can play it at once on your concertina. Refer to the diagram on page 8, find the key for the note C, press it while you open the bellows, and keep it sounding while you count four fairly slowly.

Here is the semibreve or whole note



The minim (or half note to American students) is like the semibreve in being a white open note, but it has a tail. Play C on your concertina, but count only two at the same speed as you counted for semibreves. You are now playing minims, which are only half as long as semibreves. The instruction under the diagram on page 8 will help you to understand this.

Here is a minim or half note



By filling in the note, making it a black one, still with tail, we create the crotchet or quarter note.

Here is a crotchet or quarter note



Again the instructions under the diagram will help you to understand.

This table compares the duration or values of notes.

A semibreve
(whole note)



equals two minims
(half notes)



A minim
(half note)



equals two crotchets
(quarter notes)



Therefore a
semibreve



equals four crotchets



A semibreve could and does equal one minim and two crotchets thus

$$\text{Whole note} = \text{one half-note and two quarter notes}$$

The terms whole, half and quarter notes are also used in Germany in appropriate translation. Likewise the eighth note, yet to be introduced to readers of this book.

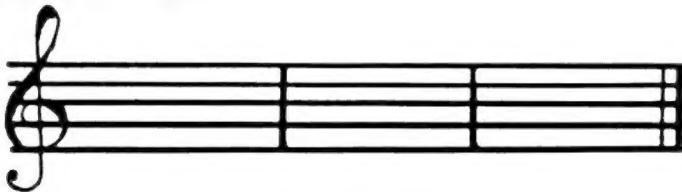
RHYTHM

Probably the easiest way to understand rhythm is to think of marching, or to actually march. As you march along, left, right, left, right, you can easily fall into saying one, two, three, four, one, two, three, four in time with your steps. After a very little while you may find yourself accenting the "one" quite strongly, and the "three" a little less strongly. Something like this —

One, two, three, four;
One, two, three, four.

and now you clearly have a rhythm.

Rhythm is indicated on a line of music by dividing it vertically as below.



The vertical lines are known as bar lines, and the space between each pair constitutes one bar. Each bar is of equal duration, but the bar lines may be spaced unequally according to the varying number of notes it may be desired to write in a bar.

The first beat — number one of our one, two, three, four in the marching time is placed immediately after the bar line. There is sometimes an exception to this in the space between the clef and the first bar line, for not all tunes start on the first beat of a bar, and therefore the bar immediately after the clef sign may not be a complete one.

At certain places in a piece of music there will be double bar lines (see the conclusion of the example above) and these double bars mark the end of a tune, or the end of a section of a piece of music. The word bar is often loosely used in the two senses, defining both the vertical boundary lines, or the space between two such lines.

In the beginning of a piece of music, just after the clef, you will find two numerals looking like a fraction. The upper one tells you what your rhythm is to be, or as it is usually said, how many beats there are in a bar. The lower figure of the fraction indicates the duration or time value of each beat. In the case of 4/4 time, it means four beats to the bar, each worth one crotchet (or quarter note).

Notes of different values can be mixed in each bar, but in each whole bar their total value must equal that indicated by the fraction, which is called a time signature. In the case of 4/4 time, each bar must contain the equivalent of four crotchets. There are other time signatures which will be introduced as needed in this course.

HOLDING THE CONCERTINA

The thumbs should pass easily right into the straps, which should not be tight. A student will often feel more confident if the straps are tight, but later will find the movement of the fingers is impeded. The little fingers should rest under the finger plates, so that the weight of the instrument is taken on the thumbs and little fingers, leaving the middle three fingers on each hand free to press the buttons or keys as they are more often called.

The beginner is advised to play seated, resting the left hand edge of the instrument on the left knee. Hold the concertina with the fingerplates quite horizontal, and avoid tilting it in any way. It is most desirable to play without looking at the keys, and unless you hold the instrument correctly, you will not be sure of finding the right keys. The little diagrams in ensuing pages are drawn at the angle at which you should hold your concertina when playing; try to feel for the right keys, and avoid constantly tilting the instrument to see where your fingers should be.

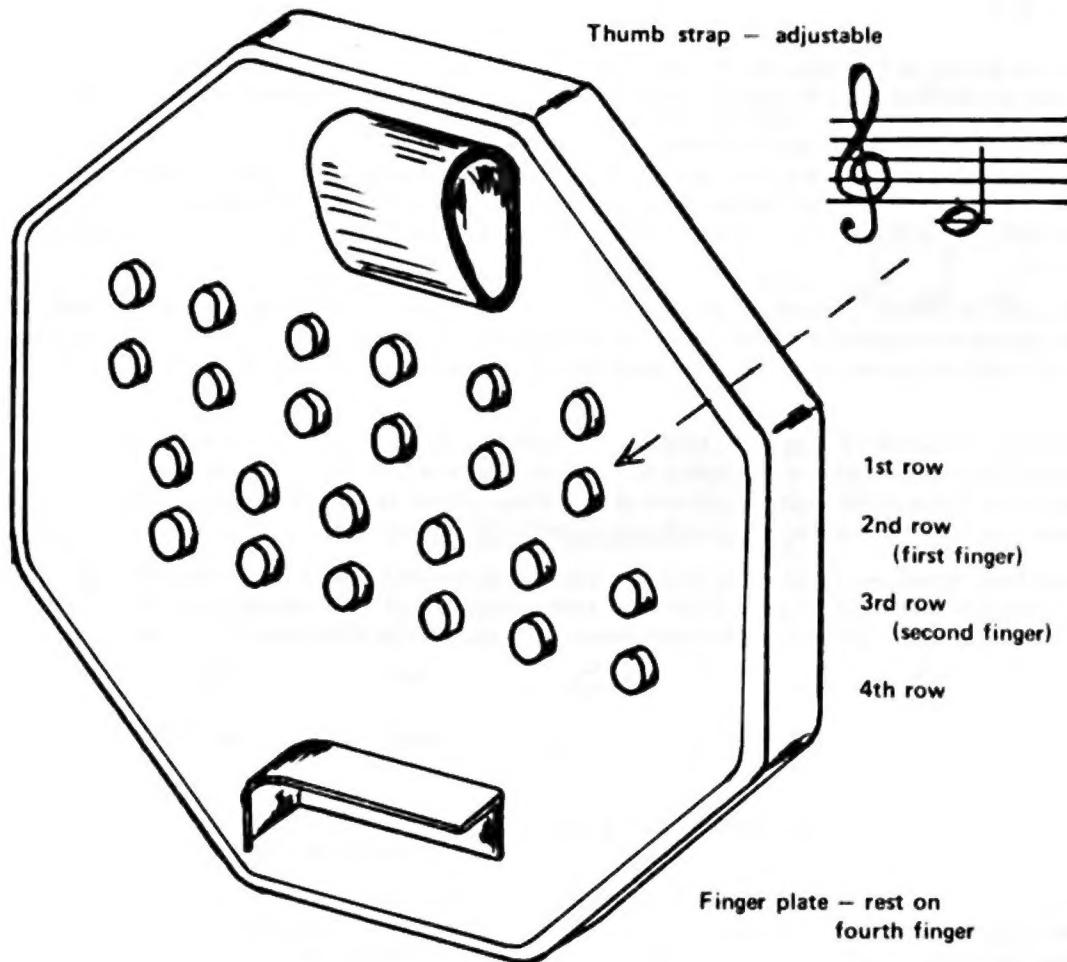
All bellows movement should be controlled by the right hand.

When you can find your way about the key-board without hesitation, it will not be necessary to keep the instrument at one angle, and you may wish to stand when you are playing.

LEFT HAND

FINDING

NEVER OPEN OR CLOSE THE BELLOWS



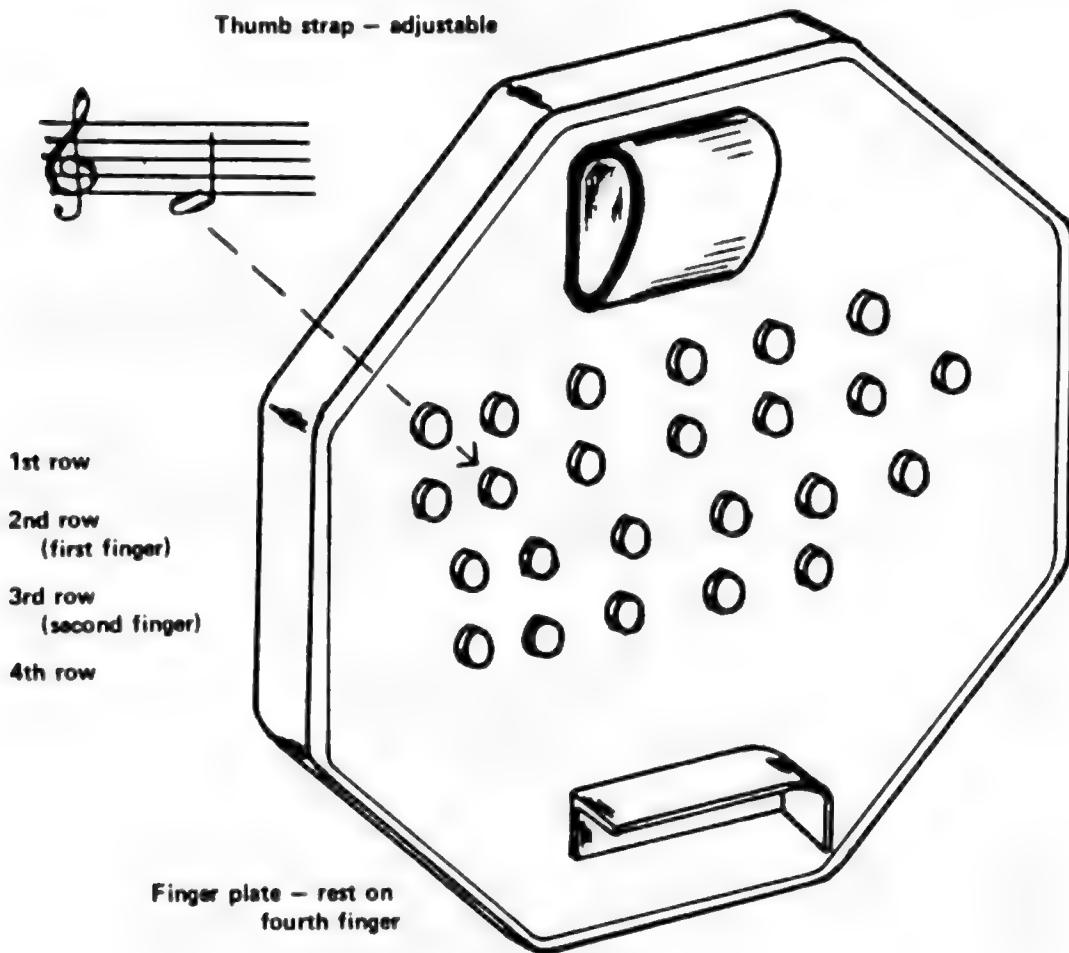
Read the instructions on holding the concertina, on the previous page. Look at the diagram for the left hand (above) and notice that the rows of keys are numbered downwards from the strap. The separate keys in each row are counted outwards from the body of the player, which can be imagined as central to the open pages of this book. The middle rows of keys are natural notes, the equivalent of the white keys of a piano, and are slightly staggered. This facilitates rapid playing. The first and fourth rows serve the same purpose as the black notes on a piano, that is they provide sharps or flats to the adjacent keys in the middle rows.

Press your first finger on the key for the note C indicated above. Slowly but firmly open the bellows and then slowly close them again. You will have played C twice.

THE KEYS

WITHOUT PRESSING ONE OR MORE KEYS

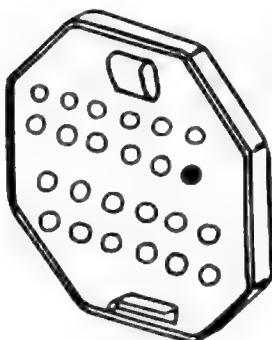
RIGHT HAND



Press your first finger on the second key in the 2nd row as indicated in the right-hand diagram (above). Slowly but firmly open the bellows, and then close them again. You have now played the note D twice.

Now try to play repeated short notes, four to open the bellows, and four to close the bellows. You must release the key between each note, and not obtain the separate sounds by jerking the bellows. Play these short repeated sounds also with the note C, which you learnt from the left-hand diagram on the opposite page.

EXERCISE 1 LEFT HAND

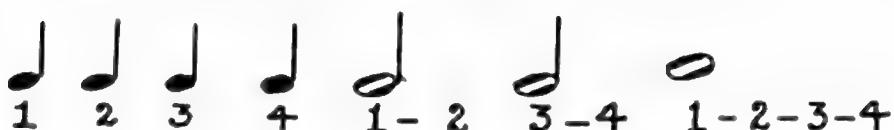


Here again is the note C on the treble stave, and its position on the left-hand keyboard is shown on the adjoining diagram.

Play C with your first finger and practise Exercise 1 below. Count 1.2.3.4. as you play, and count with unvarying regularity. You have only one note to play, in order that you may concentrate on time values.

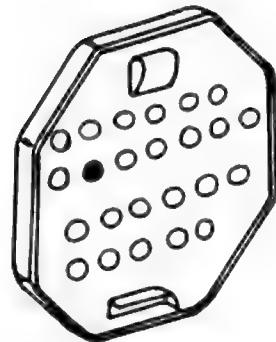
When counting you allow

- One beat for each crotchet (or quarter note)
- Two beats for each minim (or half note)
- Four beats for each semibreve (or whole note)



EXERCISE 2 RIGHT HAND

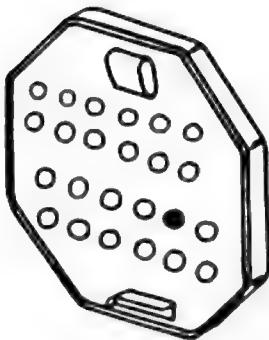
Here is the note D, with its position on the right-hand keyboard.



In practising the exercise below, remember to count evenly and to maintain the rhythm. The note values are arranged in a different pattern from that in the previous exercise, but you must still count in fours.

EXERCISE 3 BOTH HANDS

The next exercise uses keys on both sides of the concertina. Take care not to let the sound of one note overlap that of the next. In playing exercise 3 watch for the change of sequence at bar 5, and at every bar from 9 onwards. Think also about the time signature 4/4, or four beats each worth one crotchet to each bar.



This is the note E, on the first proper line of the stave. The diagram shows you that it is sounded by the second key in the 3rd row and played with the second finger of the left hand.

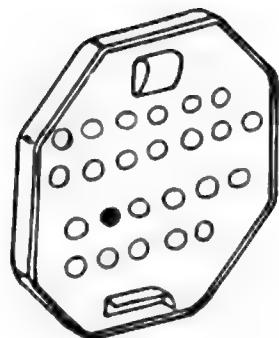
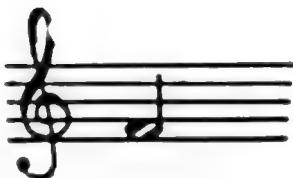
EXERCISE 4

This uses only the first and second fingers of the left hand. Keep the time very even, and do not play it quickly. Watch for the change of sequence in bar 7.

You now know three notes of different pitch, both how they are written, and where to find them on the concertina. You also know that notes differ in length of time, and you have been shown three of the signs to indicate duration. In Exercise 5 you will play the notes C, D and E, employing both sides of the concertina, and playing in semibreves, minims, and crotchets. Make sure you understand the names of these notes and their values, before you leave this exercise.

EXERCISE 5

The note F is written in the first space of the stave, and is played with the second finger of the right hand. The position of F on the concertina can be seen from the diagram. The key is the second in the 3rd row



EXERCISE 6 The time signature is still 4/4, meaning four crotchets to each bar, and you must count four to each bar. The note F in this exercise is reached in the first bar by a short scale passage from C



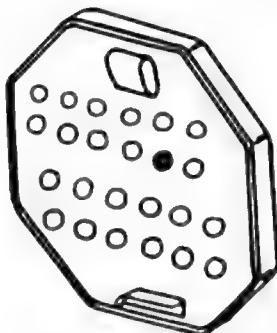
Look at the time signature of Exercise 7. It is in 3/4 time, which means there are three beats to the bar and each beat has the value of a crotchet or quarter note. Count only 1.2.3. (quite evenly, please!) and allow one beat for each crotchet and two for a minim. The minim in the last bar has a dot after it, and in this case the dot adds one half to its value. A dotted minim has the duration of a minim and a crotchet played as one continuous sound, for which you count 1.2.3.

EXERCISE 7

1 2 3 1-2 3 .
1-2-3

Each exercise you have played so far has started with the first finger of the left hand, and have begun on the note C. The next exercise starts on the note F, using the second finger of the right hand. You can look back at the diagram, or recall that the note F is the 3rd row, second key. Look at the time signature, which is 4/4.

EXERCISE 8



The next note to learn is G. It is played with the first finger of the left hand, and is the second key in the 2nd row.

EXERCISE 9 is in 4/4 time. It starts with the second finger of the left hand with the note E, and follows with the note G played with the first finger. Count evenly in fours for Exercise 9, and be sure to give four full beats for the semibreve in the last bar.



EXERCISE 10 provides more practice on the same notes. Look first at the time signature, and do not forget when playing the exercise that dotted minims are worth three beats.

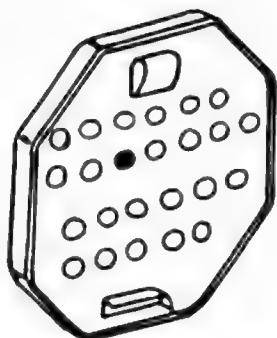


EXERCISE 11 This simple hymn is your first well-known tune.



The note A is in the second space on the stave.

It is played with the first finger of the right hand, and is the third key in the 2nd row.



CONTROL OF THE BELLows

The movement of the bellows can be compared with the bowing of a violin, or the breathing of a singer. In the earliest exercises, it is best to reverse the movement of the bellows at the end of each bar, which should bring them to a closed position at the end of the exercise. By Exercise 6, reversing the bellows should be delayed to every two bars, while in Exercise 11 it will be felt that the "breath-taking" of the concertina coincides with the lines of the hymn.

Exercise 13 sounds best with the bellows reversed every few bars.

The student should now be sufficiently confident in finding the notes and keeping time to go back over the previous pages and think more about the movement of the bellows. But with more experience, the conscious effort to reverse them will fade, and the change will become imperceptible. It is important however, to make the change in a place in the music which does not interrupt the flow of the tune, and at times to use the change over to heighten the effect of a passage. Always carefully judge the movement so as to finish the piece with closed bellows.

Exercises 12 and 13 will give you practice in playing A. Look at the time signature of each. No. 12 has an interesting pattern of fingering —1.2.1.2. — first on the left hand and then on the right hand. No. 13 will give you practice in starting on a higher note, but still with the first finger of each hand.

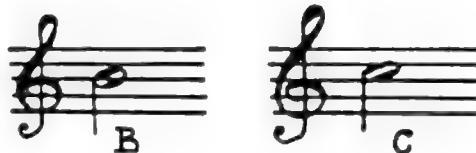
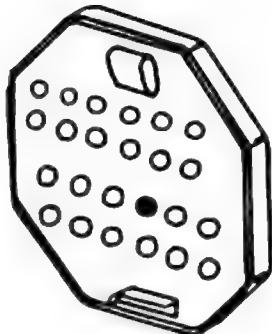
EXERCISE 12



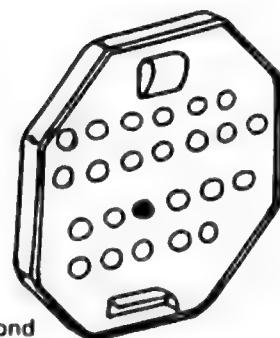
EXERCISE 13



The next two notes to learn are B and C'



B is played with the second finger of the left hand



C' is played with the second finger of the right hand.

EXERCISE 14

In playing this exercise notice the pattern of fingering 1.2.1.2. first on the right hand and then on the left. It also emphasises that notes on lines are on the left hand, and notes in spaces are on the right hand. The pattern is inverted in bars 5–8 to help you to gain facility in starting a passage on higher notes.

You have now learned to play eight notes from C to C'. (The initial for the higher note is distinguished by a little dash at the top on the right-hand side). The distance from any note to its counterpart above or below is called an octave, and to play the notes in an octave in the manner given in the following exercise is to play a scale. There are several forms of scale, but this will not be explained until nearly the end of this book.

EXERCISE 15

This is the scale of C major. It is written for you in three different ways. Play them often, quite slowly and in time. Speed will come without effort when your fingers have had enough practice to play the scale without effort, and then you will find that all your playing has improved a great deal. The figures above the staves indicate fingering.

1 1 2 2 1 1 2 2 2 1 1 2 2 1 1

Play the scale inverted, like this

2 2 1 1 2 2 1 1 1 2 2 1 1 2 2

Play it also in 3/4 time.

1 1 2 2 1 1 2 2 1 1 2 2 1 1 2 2

1 1 2 2 1 1 2 2 1 1 2 2 1 1 2 2

1 1 2 2 1 1 2 2 1 1 2 2 1 1 2 2

Here is the note D'



It is played with the first finger. It is on a line, and therefore it is played on the left hand. You should now be able to find it without a diagram.

EXERCISE 16

This is a useful way of playing the scale of C and of finding the extra note D'. In this exercise there is a repeat sign



after bar 4. This tells you to go back to the beginning and play all the intervening bars again. At the second time of playing you go on to the semibreve C in the last bar, which ends the exercise. Remember the repeat sign; it is often used.



QUAVERS

The quaver, or eighth note is similar to a crotchet, but with a hook on the right side of the tail, thus

Two quavers equal one crotchet



Four quavers equal one minim



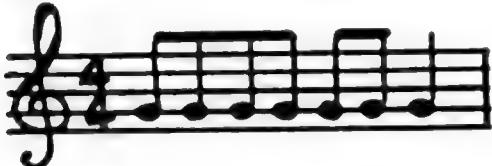
Eight quavers equal one semibreve

Try working this out the other way round, commencing "one semibreve equals eight quavers". Then remember that if a dotted minim is equal to three crotchets, it is also equal to six quavers, and a dotted crotchet must therefore equal three quavers.

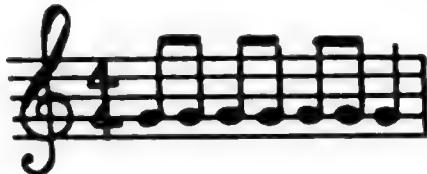
Very often quavers are played in groups of two or more, and then the tails are joined instead of having separate hooks, like this



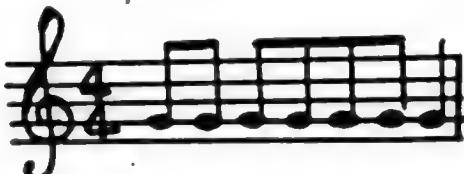
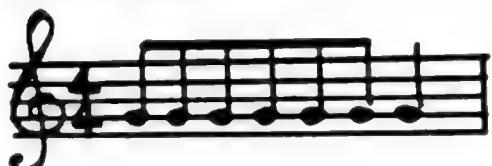
Groups of more than two quavers are always written so as to complete a bar, half bar, or quarter bar. Like this



OR



but in 4/4 time never like this. The linking of the quavers in the example above is easier to read than it is in the example below.



EXERCISE 17

This exercise with quavers is in 3/4 time, and all the quavers are in pairs. For the first eight bars the quavers are on the first beat of the bar. Without playing, count 1.2.3. evenly — aloud for preference. Then try and slip in the word "and" without upsetting the even rhythm of the 1.2.3. You have to say "one and" twice as fast as the words "two, three". It is very helpful to get someone else to count 1.2.3. while you say 1 and 2.3. but it is the 1.2.3. that must be even.

Practise first the commencing eight bars of this exercise. Then try counting one, two and, three before playing the last eight bars. If you can dance a waltz it will all come much more easily.



RESTS

It is sometimes desirable to have a period of silence in a piece of music, and this is called a "rest". Rests have duration, but cannot have pitch. For each note value there is a rest of equal value.

Semibreve		Semibreve rest	
Minim		Minim rest	
Crotchet		Crotchet rest	
Quaver		Quaver rest	

If possible the rests are shown in the above position on the stave; if it has been found necessary to vary the position, the semibreve rest can be recognised as hanging from a line, while the minim lays on a line. As with notes, the duration of a rest may be extended by one half, by placing a dot after the rest, but the desired extension is more often made up with extra rest signs.



In older music a crotchet rest sometimes looks like a quaver reversed, like this  but the crotchet rest shown above is now most frequently used. A semibreve rest is also used when the silence lasts a whole bar whatever time signature is being used for the piece.

EXERCISE 18 uses rests to create a special effect. Count in fours, quite evenly, and be sure that you are not sounding any notes when a rest is indicated. Some of the rests add up to three beats, and to maintain the rhythm you must be sure to have three beats silence.



EXERCISE 19

THE VICAR OF BRAY

This is quite a long tune at this stage. Examine it carefully before you attempt to play it. The time signature is a new one, the letter C for "Common Time", another way of saying 4/4 time which is very often used. The tune starts on the fourth beat of the bar, so start counting 4; 1.2.3.4. Immediately after the first bar there is a repeat sign, but it has the two dots after the double bar. Four bars further on is its partner, and it is the intervening bars between these two signs that you repeat. The quavers are in pairs, mostly on the second beat of the bar. Note the curved line from each minim to the following crotchet. This is called a slur, and you must play these pairs of notes smoothly, without any break between them. If you play the crotchet a little abruptly, you will heighten the effect, something like the end of a line in a poem. The last bar has only three beats, balancing the bar with a single beat at the commencement of the piece.



OTHER KEYS

All exercises so far have been composed only of notes from the scale of C, and have finished on that note. Such melodies are said to be in the key of C. A greater variety of tunes can be played by using other keys, the different and distinct qualities of tone of which are demonstrated later in this book.

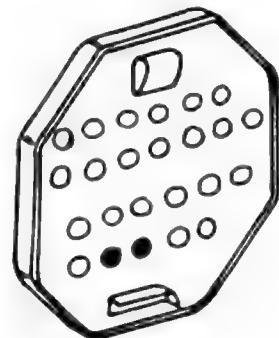
A scale is made up of tones and half-tones in a particular sequence. To restore this sequence when playing in other keys, use is made of sharps, which raise the note a semi-tone (i.e. half a tone) and flats, which lower them a semitone.

The sharps or flats appearing at the beginning of a piece of music are called the key signature, and affect all notes of that name throughout the piece, whether they be high or low. The key signature is usually repeated at the beginning of each line. When the key signature consists of one sharp only, that sharp will be on F, and the piece is said to be in the key of G, for mostly it is the note G which will end the piece and give it an air of finality. Although you will learn to play F sharp written in the first space, the sharp in the key signature is always written on the fourth line, as you will see in Exercise 20.

Sharps and flats are also used elsewhere than in the key signature. They are then placed immediately before the note it is desired to raise or lower to secure a special effect. In such a case it is called an accidental and it affects only notes of the same name that follow the sign in that bar.

We will start by learning F sharp and C sharp, and leave flats until later.

F sharp and C sharp are shown here
(notice the sign meaning "sharp")
together with their relative positions
on the keyboard.



To find F sharp play this note F  with the second finger as usual

and then play the key next to it in the 4th row, with the third finger. Then play the upper C' with the second finger, and C' sharp with the third finger.

If it is required to cancel a note previously played sharp in the same bar, a natural sign is used. A natural is written like this 

The following exercise introduces F sharp in such a way that you always play F natural before it. The same exercise shows the use of the natural sign to cancel the sharp sign.



EXERCISE 20

THE ASH GROVE

This popular air is in the key of G. Notice the key signature of one sharp and where it is positioned. It is in 3/4 time, or three crotchets to the bar, but it starts on the third beat, so start counting 3; 1.2.3. Remember every note F will be F sharp played with the third finger. The figure 3 written above the note is the fingering and will remind you. Towards the end of the piece is an accidental, a sharp on C, and that also has the fingering above it. The word "Allegretto" written over the first bar is an Italian term to indicate the pace or speed at which it should be played, and in this case it means "lively, but not too fast". Owing to the historically early development of music in Italy many terms used in music are Italian.

Allegretto

The higher E' is written thus



It is played with the first finger of the right hand, using the fourth key in the 2nd row. Play also the two notes E and E' and together as an octave, like this



EXERCISE 21

This is a simple waltz tune to introduce you to the upper E'. It is then repeated in 4/4 time, and you must distinguish very carefully between the counting of the two forms of this exercise to accomplish the different rhythms.

EXERCISE 22

More practice on E¹, but also using quavers in scale passages.

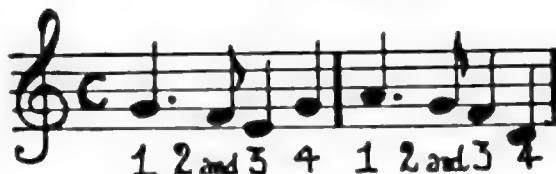


A NEW RHYTHM

Do you remember that a dot after a minim extended its duration by one half, making it equal a minim and a crotchet? Counting evenly, play these four bars, being very careful to allow three beats for each dotted minim.



A dot after a crotchet will make it equal a crotchet plus a quaver, like this



You must slip in the "and" without disturbing the even counting of 1.2.3.4. bringing the quaver in on the "and". A tango is built on this rhythm.

EXERCISE 23

ALL THROUGH THE NIGHT

Note the key signature, that of the key of G, and be ready for all F's to be sharp. The piece is in common time, so count in fours. Andante is another Italian term, asking you to play the piece at a walking pace, slowly, but not too slowly.

Andante

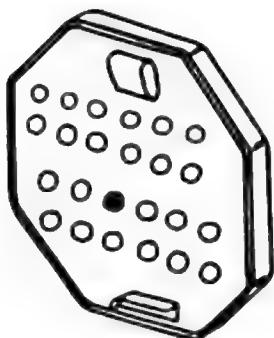
1 2 and 3 4 1 2 and 3 4

EXERCISE 24

WALTZ IN G

This shows the use of the dotted crotchet and quaver in 3/4 time.

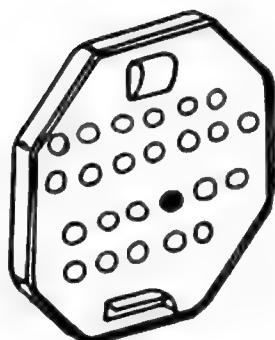
Here are two more high notes, and their position on the keyboards.



F'
Left hand



G'
Right hand



Note once more that in writing the names of notes above B, a single quote is added to them, thus C', D', E', F', G'.

F' is played with the second finger of the left hand and G' with the second finger of the right hand. Play them also in octaves as you did in the case of the note E' and as written below.

There is a special quality about the blending of any note and its octave above or below. It can be difficult to detect if a performer is playing single notes or octaves, but the octave is always more brilliant than the single note. Two players playing an octave apart sound louder than when playing in unison, and octave playing is used to increase volume as well as brilliance.



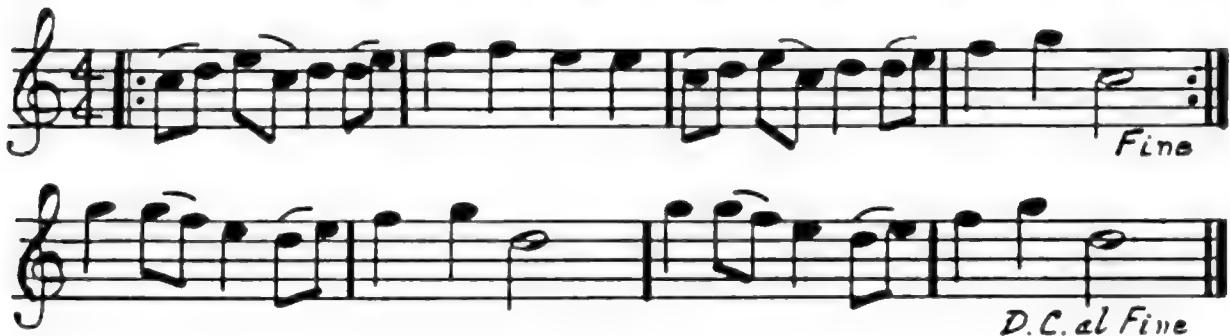
EXERCISE 25 is to help you remember the position of notes and keys above C'.



EXERCISE 26

J'AI UN BAN TABAC

This pleasant little tune will give you experience among the notes above C', and there are other things to learn. Look at the time and key signatures (it is in key C) and the position of the repeat bars. At the end are the words "D.C. al Fine", an abbreviation of Da Capo al Fine, and this instructs you to go back to the beginning and play the first part again, ending at the word Fine. It is usual not to play the repeat this last time.



The D.C. al Fine device will often occur. It is mostly used to save space, but it can be an aid to memory. If you examine Exercises 19 and 26 you will see that they consist of a four bar phrase repeated, followed by a contrasting four bar phrase, and then the first one played again to end the piece. If you call the first phrase a and the second phrase b you have a simple aaba schème known as simple binary form. Exercise 20 has the same pattern in eight bar phrases.

EXERCISE 27

The high F' sharp is next to the note F' on the second finger of the left hand. Play F' with the second finger, and then substitute the third finger on the note next to it in the 4th row, which will be the sharp. This exercise will accustom you to playing F' sharp, which is however only indicated in the key signature at the beginning of each line. You must remember that it affects all the notes F throughout the piece. The piece is in the key of G, it is worth noting that G is the next note above the sharp. More about this later.



EXERCISE 28 is the scale of G written in three different ways. Always start any practice period by playing scales.



EXERCISE 29

TRUE LOVE

This German folk song introduces three new technicalities. The time signature is 2/4, only two crotchets in the bar. Practice counting 1.2.1.2. evenly, and then count 1.2.and 1.2. without disturbing the even counting of the 1.2. Do this before you play. There are accidentals, only affecting the one note. The quaver rest in bar 8 is the first time we have used this symbol.



EXERCISE 30 You have already learned the position of F sharp and C sharp. Together they form the key signature of the key of D. Your additional sharp is C and the next note above it is D. The key signature precedes the scale of D below and will affect all F and C notes. Practise this scale also in the two other forms given for the scales of C. and G.



EXERCISE 31

CRADLE SONG

Weber

Read both time signature and key signature before you play; remember that every F and every C will be sharp.

Moderato

There are other symbols in the above piece affecting the volume or dynamics of it. They are easy to learn if you think of the pianoforte, an instrument to play softly or loudly. We therefore learn that piano means soft, and forte means loud. There is also mezzo for middle which can come before piano or forte. To get louder gradually is crescendo, and to get softer gradually is diminuendo, while to slow down is rallentando. There is no forte in the above gentle tune, but all the other terms appear in their usual abbreviated form which should be easy to recognise. Play Exercise 31 once more, with expression.

BELow THE STAVE

In the same way that D is written below the stave, notes can be written below the ledger lines, and the first example is given below.

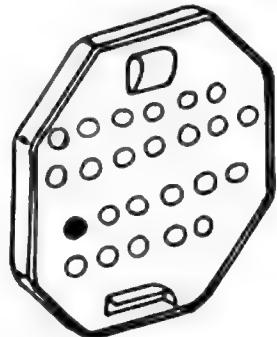


Here is the note C followed by B,

B₁ B₁ is a space note therefore is on the right-hand keyboard. It is easy to find without looking, because it is the first key in the 3rd row, played with the second finger of course, and you can feel for it.



Once more here is the note B₁ with its position on the right hand keyboard.



The initial letters for notes below C are distinguished by a single quote on the lower right-hand side, thus B₁ A₁ G₁

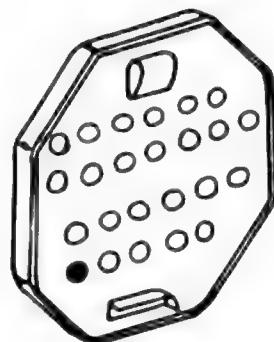
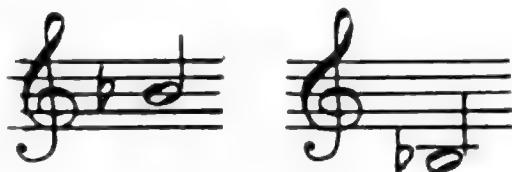
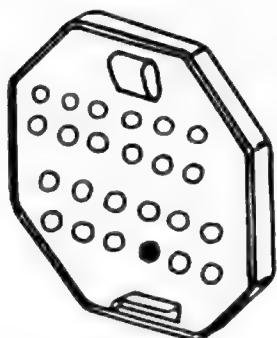
EXERCISE 32 Check key signature and time before playing.

FLATS

The symbol called a flat lowers by a semitone the note before which it is placed. It is written thus b and it too can be cancelled by a natural.

To recapitulate the explanation on page 22 if the flat sign is part of the key signature it affects every note of that name whatever its pitch is throughout the piece. If it is used as an accidental it affects every note of that name following it in the same bar only.

Two of the notes B flat are shown below with their positions on the keyboard. Both are third finger notes.



EXERCISE 33 To explore the position of the B flats. Follow the fingering carefully.

The scale of F which follows has one flat, on B in the key signature. All notes B must be flat. Practise this scale also inverted and in 3/4 time.

To calculate the key from a key signature in flats, count five notes inclusive from the last flat in the signature. The last and only flat in Exercises 33-36 is B, and five notes above is F, so these exercises are in the key of F.

EXERCISE 34 gives you more practice in the key of F, but in 3/4 time. There is only one low B flat; be sure you play it correctly.

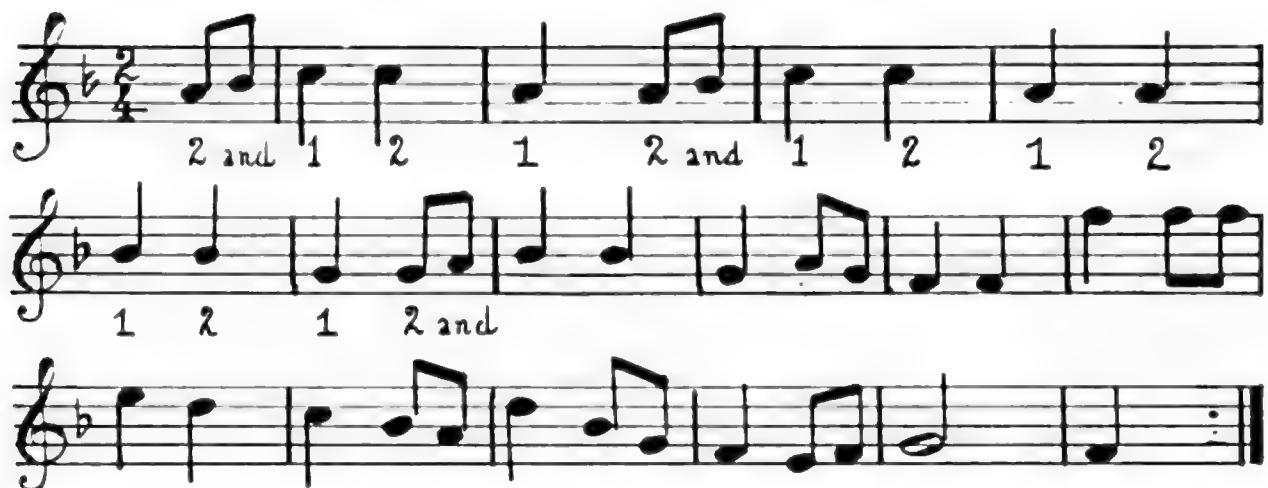


Three staves of musical notation in 3/4 time, key of F. The first two staves have '3' above the third note of each bar. The third staff has '1 2 3 1 2 1' above the notes and '(b)' below the first note.

EXERCISE 35

JOHN PEEL

You have already played in 2/4 time (True Love on page 30). The use of the word "and" in counting must not interfere with the regularity of the 1.2., but John Peel is such a familiar tune that you may not experience difficulty in counting the time. There is a jump from F to F' which will be troublesome at first. John Peel starts on the second beat of the bar and ends on the first beat of a bar. This balance is usual when a piece does not start on the first beat. The repeat sign is given at the end only, and means go back to the beginning. In fact, the chorus of John Peel is sung to the same tune as the verses.



Three staves of musical notation in 2/4 time, key of F. The first staff has '2 and 1 2 1 2 and 1 2 1 2' below the notes. The second staff has '1 2 1 2 and' below the notes. The third staff ends with a repeat sign.

EXERCISE 36

WALTZ IN F

F.E.B.

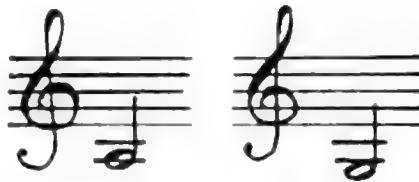
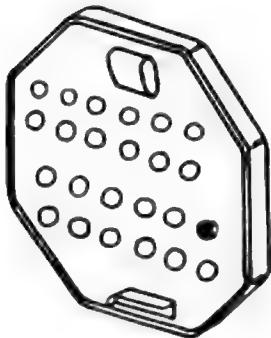
The rhythmic pattern of this waltz is quite difficult at first, but correctly played it is highly effective, accenting the dance measure of 3/4 time. The secret of playing it lies as usual in the perfectly even counting of the beats. Be sure to play the low B flat.

EXERCISE 37

WALTZ YOUNG JANE

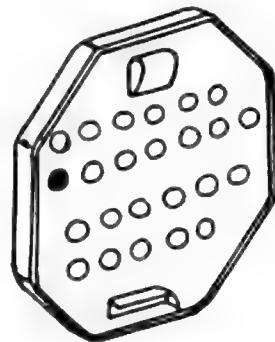
This waltz commences with a triplet of three quavers played in the time of two, indicated by the figure 3 and the slur under the notes. Run them off as one group to the time of the third beat, and you will feel that they give accent to the first beat of the following bar. The slur joining two G's is a tie indicating that the two notes are one continuous sound. The double bar marking the end of the first section has two beats before it and one after. Do not break the rhythm at this point. The last bar has only two beats, to balance the single beat of the first bar.

The notes A' and G' below the stave are shown next, with their positions on the fingerboards. A' uses a second ledger line, and G' is in the space below that.



A' is a left-hand second finger key.

G' is a right-hand first finger key.



EXERCISE 38 will accustom you to playing the low notes.

Two staves of musical notation in G major (one sharp) and common time (4/4). Both staves begin on a low note and consist of a continuous sequence of eighth notes.

EXERCISE 39 starts on low notes. The quavers are not easy because of the cramped position of the hands.

Three staves of musical notation in G major (one sharp) and common time (4/4). The first two staves are eighth-note patterns starting on low notes. The third staff begins on a low note and features a sequence of eighth notes with a specific fingering: '1 and 2 and 3 +'. The staff ends with a repeat sign.

EXERCISE 40**THE SCALE OF G OVER TWO OCTAVES**

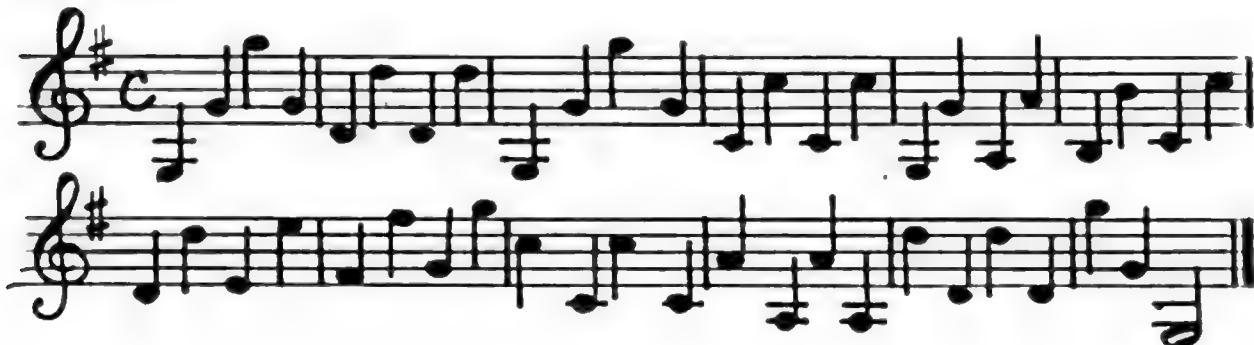
Instead of the single octave version you have on page 30 practise this two octave scale as written, and also inverted and in 3/4 time.



EXERCISE 41 roams over the whole two octave scale of G in 3/4 time. Keep the time even, especially for the pairs of quavers.



EXERCISE 42 It takes a little practice to jump octaves as in this exercise, but the ability to do so will often be useful.



EXERCISE 43

3/4 and 6/8 time

The first tune below is in simple waltz rhythm. The second has exactly the same notes, but each of half the value, and the time is 6/8, or six quavers to the bar. When you can play the waltz quickly with ease, play it twice as fast with an extra accent on the first beat of each pair of bars, which will be the effect you should look for in the second example. The latter should give you a bouncy effect, and as soon as possible count it 1.2. to the bar, and not 1.2.3.4.5.6.

The rhythms of 6/8 time, or six quavers in a bar must always be felt as two groups of three, and never as three groups of two. The first beat has a strong accent, and the fourth beat is nearly as strong. Not all tunes in 6/8 time are fast and bouncy. The well-known air that follows is marked "Andante" and is intended to be played fairly slowly. Watch the expression marks, ranging from *p* (soft) to *mf* (fairly loud), and notice also the long arrow-heads which indicate the passages which should get louder (crescendo) or get softer (diminuendo). According to these signs you take nine beats, getting louder from *p* to *mf* and nine more to return to *p*. Take proper note of these signs, sometimes called hairpins, and also enjoy the simple two note cords. Two or more notes on the one stem are played simultaneously, and are called a chord.

EXERCISE 44

BARCAROLLE

Offenbach

Andante

EXERCISE 45

LILLIBULERO

This tune in 6/8 time is lively with a strong rhythm. Practice the scale of D on page 31 first. Lillibulero is at least twice as fast as the Barcarolle above it. The low C sharp is a new note, it is played with the first finger, and adjoins C but in the 1st row.

Moderato

SEMIQUAVERS (or sixteenth notes) are written with two hooks on the tail. If in groups the tails are replaced by a double line joining them. Here are examples.

Although often played fast, they are not necessarily so, particularly if the whole character of the piece in which they appear is slow.



EXERCISE 46 The key is D and the time is 2/4. Because of the running semi-quavers, you may find it convenient to count four to the bar.

EXERCISE 47

MARCH

F.E.B.

Note the key signature and the time. "Tempo di marcia" means in marching time. The first full bar is of dotted crotchets and quavers, and the second of dotted quavers and semi-quavers. The rhythm is the same but twice as fast. *f* is the abbreviation for forte (loud) and *ff* is fortissimo or very loud. The last two beats have accents under them, to indicate that these notes should be emphasised.

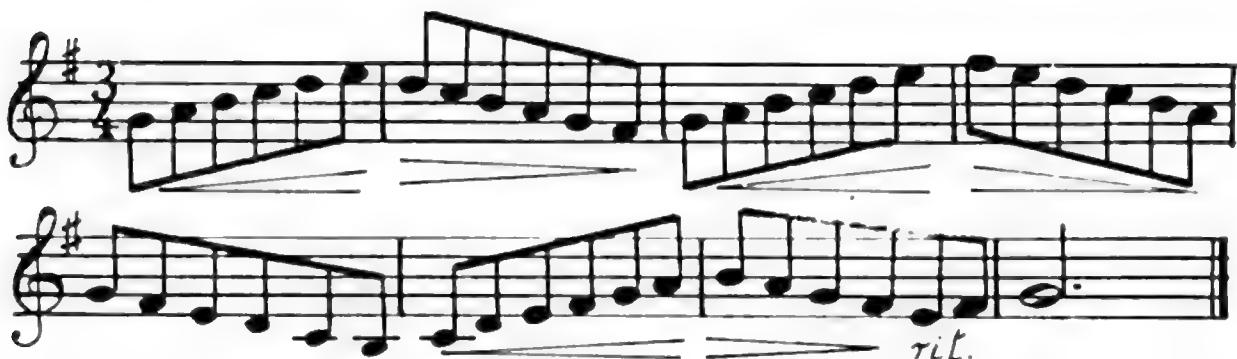
Tempo di marcia

EXERCISE 48**RAKES OF MALLOW**

There is a lot to learn in this piece. It is in the key of F, and it is in 2/4 time, but starts on the 2nd half of the 2nd beat. Notice the semi-quavers — black notes joined by a double line in groups of four, and particularly that each section opens with a triplet of three semi-quavers played in the time of two on the second half of the 2nd beat. If you know this tune or can get someone to demonstrate it to you you will probably catch its rhythm at once. The semi-quaver runs should be practiced quite slowly at first, and once more it is a good idea to count four to the bar while you are playing it slowly.

**EXERCISE 49**

Keep the pace of this exercise slow enough to avoid stumbling, and try to give prominence to the crescendo and diminuendo effects. When you are confident, play it faster. "Rit." is an abbreviation for ritardando — a sudden holding back.



EXERCISE 50 The key of B flat has two flats, on B and E. In this one octave scale they are played with the third finger (as indicated) on the 4th row. Practise the scale inverted and in 3/4 time also.



EXERCISE 51 incorporates the new E flat, the fingering where indicated providing an extra warning regarding its position on the keyboard. There is also useful practice on the right-hand low B flat.

EXERCISE 52 provides practice on higher notes in the key of E flat. The high E flat is in the 1st row on the right hand, next to E natural. It is played with the first finger, indicated as 1x to remind you that the key is in the 1st row.

EXERCISE 53

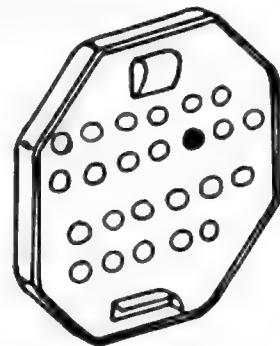
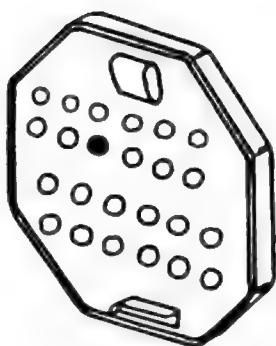
TRUMPET TUNE

Purcell

This splendid tune in common time, introduces the two flats of the key of B flat, and uses semi-quavers to complete the dotted quavers. There are also two semi-quavers in the eighth bar which will require careful counting. Keep the rhythm going with the very abrupt semi-quavers completing the beat of the dotted quaver. Remember the repeat signs.

MORE LEDGER LINES

Ledger lines and the adjoining spaces are used above as well as below the stave. In the examples below, the first ledger line above the stave is used for writing A' and B'. Keyboard positions are shown also, both being played with the first finger.



EXERCISE 54 explores the position of high A' and B'. Returning to the low D in bars 1, 3 and 5 may prove difficult.



EXERCISE 55

GAVOTTE

F.E.B.

Pieces in gavotte style almost always start on the third beat. Originally a dance, gavotte form has become the basis of many melodies, including hymns and carols. The gavotte below includes simple dynamics, and long slurs which indicate phrases.

Tempo di gavotte

The next two exercises are well known folk dances.

EXERCISE 56

PETRONELLA

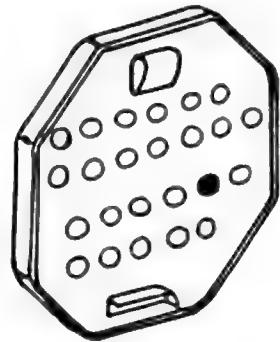
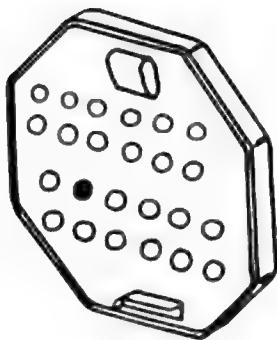


EXERCISE 57

THE OLD IRISH WASHERWOMAN



The next two notes to learn are two octaves above "middle" C, which is the first note of this tutor. Middle C is known by that name because it is the middle C of the piano-forte keyboard, the middle C of the full range of notes covered by an orchestra, and of the range of voices in a mixed voice choir. The initial letters of the next two notes are distinguished by a following double quote, thus C" and D". Here they are, using ledger lines above the stave, and here is their positions on the keyboards. Both are played with the 2nd finger.



EXERCISE 58

THE HARP THAT ONCE THRO' TARA'S HALLS

This melody takes you up to top D". The new sign in the third bar from the end is a pause, and you may sustain the note over which it is placed, at your discretion. The following words "a tempo" tell you to resume playing at the original speed. Note *mf*, *p*, and *dim* which you have had before.

Andante

EXERCISE 59 THE SCALE OF C. Play this instead of one octave scale on page 18, and also play it inverted and in 3/4 time.



EXERCISE 60

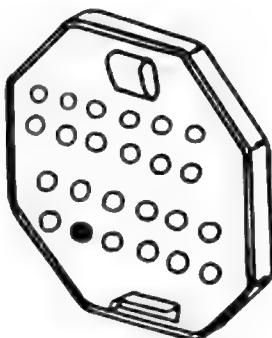
OLD FRENCH AIR

Tchaikovsky

This plaintive air roams over most of the keyboard with which you should now be acquainted. Although it has one sharp it is not in the key of G major, but of E minor. Some explanation of minor keys is given later in this book, with examples. Watch the dynamics, and notice the new one — pp for pianissimo — meaning very soft. The last note also has a pause sign over it — it lingers softly. The notes over or under the slur are to be played very smoothly.

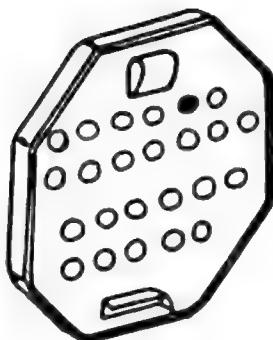
The image shows six staves of musical notation for Exercise 60. The first staff is labeled 'Andante'. The notation is in E minor (one sharp) and common time. The music features various note values including eighth and sixteenth notes, with slurs and grace notes. Dynamics include 'p' (piano), 'mf' (mezzo-forte), and 'pp' (pianissimo) at the end of the piece. The notes are written on five-line staves with a treble clef.

Two important notes to learn.



C'' sharp is
third finger
left-hand
on 4th row.

B'' flat is
first finger
right-hand
on 1st row.



TWO OCTAVE SCALES (see also page 37 for the scale of G)

The scale of D over two octaves. The form has been varied by making each D a minim.



The scale of B flat over two octaves. Four B flats at the end will give you practice in jumping the octave.



THREE A FLATS

Each adjoins the natural A. The lowest is played with the third finger on the 4th row, the others are first finger on the 1st row.

You will find these on pages 50 and 51.



EXERCISE 61**MARCH FROM SCIPIO***Handel*

This is a stately march. Try to play the double notes without hesitation.

**EXERCISE 62***F.E.B.*

The accent which you first met in Exercise 47 is here both above and below the line. The short slurs you have also seen before; they indicate smooth or legato playing. In the second and other bars you have dots over the notes which indicate abrupt or staccato playing, and you must separate the sound of each note without interrupting the rhythm. The relative length of a staccato note can be defined, but it will be sufficient now for you to differentiate between accents, legato, and staccato.

Andante

THE SCALE OF E FLAT has three flats, the additional one being on A, one fifth above which brings you to the key-name E flat. The scale is fingered throughout in the example below, which should also be practised inverted and in 3/4 time.



EXERCISE 63 in which you play the middle A flat thirty-two times in as many bars. There is also some simple phrasing which heightens the effect if well done. Just lift the finger a little early on the last note of a phrase — long or short — without disturbing the rhythm. Also play every F with the third finger. It is an advantage to do so when the first finger is playing 1st row notes.

Andante
mf

EXERCISE 64 to introduce the higher A' flat.

Tempo di Valse

EXERCISE 65 to introduce the lower A flat. The new term "Largo" calls for very slow and solemn tempo.

Largo

A handwritten musical score for three staves. The first staff starts with a treble clef, a key signature of one flat, and a 2/4 time signature. The tempo is marked 'Largo' and the measure number '3'. The second staff starts with a treble clef, a key signature of one flat, and a 3/4 time signature. The measure number '3' is written above the staff. The third staff starts with a treble clef, a key signature of one flat, and a 3/4 time signature. The measure number '3' is written above the staff. The music consists of eighth and sixteenth note patterns.

EXERCISE 66 The key is B flat, not E flat as in the preceding exercises. The time is 3/8 or three quavers in a bar, and there is a new term "Allegro" which indicates a fairly fast tempo. At rall (for rallentando) you must slow down, but not suddenly as at "rit" in Exercise 49.

FEB.

Allegro

Most bow down, but not suddenly, as in Exercise 9.

F E. B.

Allegro

mf 1 2 and 3 and 1 2 and 3 and 1 2 3

1 2 3

1 2 3

1 2 and 3 and 1 2 3 rall.

THREE G SHARPS

Each adjoins the natural G, with lines on the left hand and spaces on the right hand. The two lower examples are played by the first finger in the 1st row. The highest uses the third finger in the 4th row



SCALE OF A

We attempt the two octave version of this scale immediately. The additional sharp is on G, indicating the key to be A. The fingering is given in full, and the use of the third finger on some of the keys in the 3rd row is important. When you are accustomed to it, this fingering will ensure accurate and fast playing.

EXERCISE 67

Watch the phrasing and the use of legato and staccato.

EXERCISE 68

Watch the dynamics. Each of the diminuendos towards the end starts with an accent, which will necessarily have restored the forte tone. The word "sempre" means always, or throughout; the whole piece is to be played slowly and smoothly.



TONE QUALITY

On page 22 it was stated that melodies took on distinctive characteristics of tone according to the key in which they were played. Here is part of Exercise 68 in three other keys. Play them, say what keys they are in, and try to form an opinion as to which you like and why. There will be further comment later in this book.





ALTERNATIVE ACCIDENTALS - G sharp and A flat.

The term "accidentals" is sometimes used, as in this paragraph, as a general term for sharps and flats or the notes affected by them. Play again these notes on pages 48 and 52. You will find that although you press keys on opposite sides of the concertina you obtain the same sounds. There is another example of this on the English concertina; it is given below.

ALTERNATIVE ACCIDENTALS - D sharp and E flat.

These notes are next to the naturals of the same name. The fingering is given, although two of the E flats have already appeared in this tutor. Play also the notes above, observing that the same sounds are obtained from opposite sides of the concertina. It will probably occur to you that from time to time it will be convenient to substitute one key for the other, and there is no reason why you should not do so.



DUAL PURPOSE ACCIDENTALS - D flat, A sharp, B flat.

There are also three instances where one key has to serve two purposes, and these are

C sharp which has to serve also as D flat.
F sharp which has to serve also as G flat.
B flat which has to serve also as A sharp.



There is no other way of playing D flat, A sharp, and G flat, and this applies throughout the compass of the concertina. Try it also at higher and lower pitches.

EXERCISE 69 FINGERING

There is no absolute rule as to correct fingering, for what is convenient to one player may be very difficult for another. This is particularly so with adult students. You have already been given examples of using the third finger for keys in the 3rd row, and here are some exercises to give practice in other variations of fingering. They are worth some drudgery if they do not come easily. Re-iterated notes are best played either with alternating first and second fingers, or second and third fingers, as may be convenient. With the right hand in particular it is sometimes helpful to take the fourth finger off the finger plate and use it for the low B flat.

Handwritten musical exercises for right-hand fingering practice, arranged in four staves. Each staff begins with a treble clef and a 'C' (common time). The exercises consist of various note patterns with fingerings indicated above the notes.

- Staff 1:** 1 2 1 2, 1 2 1 2
- Staff 2:** 1 3 1 3, 1 3
- Staff 3:** 1 3, 3 2 3 2
- Staff 4:** 3 2 3 2, -
- Staff 5:** 1 3 2 3 1, 1 3 2 3 1
- Staff 6:** 1 3 2 2 2, -
- Staff 7:** 1 1 3 3 1 1 2 2 2 1 1 3 3 1 1
- Staff 8:** (Treble clef, 4/4 time) 1 1 3 3 1 1 2 2 2 1 1 3 3 1 1

CHORDS Beginners are usually very anxious to play chords, and often retard their own progress by concentrating on them too soon in their studies; mature players by using chords with more discretion achieve more musicianly performances.

The exercises that follow have been written or chosen to show a variety of styles of concertina playing, all of which include chords or part playing.

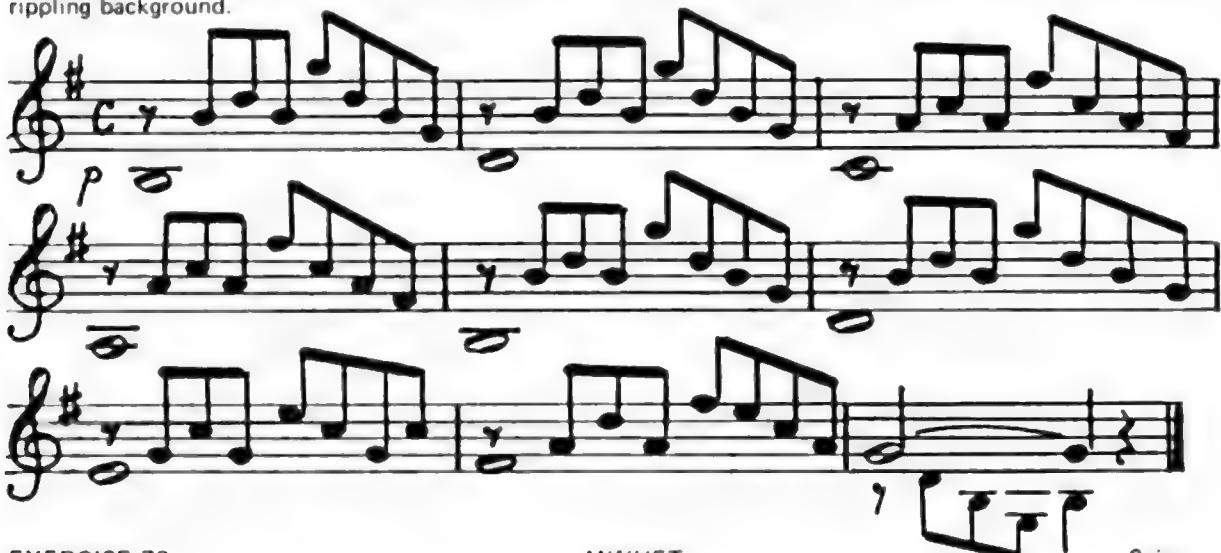
EXERCISE 70 Try to hear this as two separate voices or melodies at different pitches. Play first the upper notes, and then the lower notes – it will not affect the fingering to play the harmonies separately. The fingering of C sharp to C natural in the last bar but one is important. The sign *mp* means *mezzo-piano*. Finally, try to preserve the flow of each part when you are playing the piece as a whole.

The musical score for Exercise 70 consists of three staves of music. The top staff is in common time (indicated by a '4') and has a key signature of one sharp (F#). The middle staff is also in common time and has a key signature of one sharp (F#). The bottom staff is in common time and has a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Fingering is indicated above the notes: in the first measure, the first note is '2' and the second is '1'; in the second measure, the first note is '1' and the second is '3'; in the third measure, the first note is '3', the second is '1', and the third is '1'; in the fourth measure, the first note is '1' and the second is '3'. In the fifth measure, there is a dynamic instruction 'rall' (rallentando) under the first note and 'dim' (diminuendo) under the second note. The music concludes with a final measure ending in a half note.

EXERCISE 71 This is a slow melody with a measured accompaniment. Hold on the long notes (semibreves) and just touch the accompanying chords, otherwise you will swamp the melody. In bars 4, 8, 12 you should play both voices legato.

The musical score for Exercise 71 consists of four staves of music. The top staff is in common time (indicated by a '4') and has a key signature of one sharp (F#). The middle staff is in common time and has a key signature of one sharp (F#). The bottom staff is in common time and has a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Dynamics are indicated: 'Largo' at the beginning, 'mf' (mezzo-forte) in the first measure, and a dynamic instruction 'dim' (diminuendo) in the second measure. The music concludes with a final measure ending in a half note.

EXERCISE 72 In this case the accompaniment can be played smoothly because it flows continuously against the long whole notes, which will predominate. Hold the semibreves firmly, and the quavers will remain a gently rippling background.



EXERCISE 73

MINUET

Seixas

This minuet was originally written for the harpsichord by a Portuguese composer, possibly about 1730. The repeated chords must be obtained by staccato playing with the fingers. Do not obtain them by jerking the bellows.



EXERCISE 74

ROMANCE

Beethoven

This truly lovely piece contains some beautiful part playing. Each voice must be heard clearly, and yet the two must combine. Play them separately and together. There are many small points of phrasing to watch. If you obtain the original violin solo on which it is based, you will find that sections of part playing alternate with solo playing, for which pianoforte accompaniment is essential. It is a long solo, well worth studying and most enjoyable.

Andante

TONE QUALITY continued from pages 53 and 54.

The following are the author's comments on the effect of playing Exercise 68 in different keys.

- In B flat it has a bolder, martial effect.
- In A it is sweet and plaintive.
- In G it is bright and a little hard.
- In F it is softer and rather sad.

This kind of reaction must be a personal one, and while some students may respond differently, others may not distinguish any difference in these finer points of timbre. Nevertheless, composers do choose keys very deliberately for their effect upon the listener, and there is a noticeable loss when as often happens, a melody is transposed to simplify it in performance.

MAJOR AND MINOR

Nearly all the music in this book has so far been in what is known as major keys. The scales in general use in Western Europe (and cultures deriving therefrom) are based upon steps of a tone or semitone in an established order. Tones and semitones are best explained by reference to the keyboard of the pianoforte, with its white and black notes. Any two adjoining white keys which have a black note between them are a tone apart. The white keys without the black note between them are a semitone (i.e. half-tone) apart. From a white key to its immediate black neighbour is a semitone. Two black keys separated by only one white key are a tone apart. The complete octave comprises twelve semitones.

The major scale of C has semitones between the third and fourth steps (E to F) and between the seventh and eighth steps (B to C). All other notes are a full tone apart. Play the scale and try to hear the difference between tones and semitones. This sequence is maintained in any major key by the use of sharps or flats as may be necessary. Other dispositions of the tones and semitones were tried, and it is probable that the next scale to be devised was the natural minor, as follows



This proved to have drawbacks, and is now seldom used, its place being taken by the Melodic Minor Scale as follows



Notice that the third is flattened throughout, but the sixth and seventh are natural in ascending and flat in descending. The key signature of E flat major is used to reduce the number of accidentals, but the key is C minor. The melodic minor is frequently used, even today.

From the above, the next step was to keep the natural seventh note, the so-called "leading-note" because it leads one to expect the key-note to follow. Below is the Harmonic Minor which is in common use today.



This has the flattened third and sixth throughout, but the seventh is always natural. Like the melodic minor, in this case the key-signature has three flats, but the key is C minor, and not E flat major.

Because the above examples of minor keys have three flats in the key signature, they are known as the relative minor key of E flat. The relative minor of C major would be A, and the key signature would be devoid of sharps or flats.



Overleaf is a well-known tune in D major, with the first few bars repeated in various forms of minor, for you to play and compare. The list on page 64 includes books in which you can study the subject further.

THE BLUEBELLS OF SCOTLAND

In D Major

mf

p

cresc. f

in D Melodic Minor

mf

p

in D Harmonic Minor

(b)

(b)

in B Harmonic Minor (Relative minor of D)

mf

p

EXERCISE 74

PLAISIR D'AMOUR

Martini

This arrangement is full of variety. Keep the melody prominent. The notes with tails above and below belong to both melody and accompaniment. This popular song is usually rendered with great feeling, and on this occasion the expression is left to your own judgement.

Andante

EXERCISE 75

STUDY IN A

F.E.B.

This Mozartian exercise is full of variations of touch and tone. The little figures including a triplet in bar 6 equal one beat. So do the triplets later in the piece, but the latters are quavers, whereas the first are semi-quavers dropping on to a full quaver for the second half of the beat. Played in correct time, there will be a feeling of holding back at the quaver triplets. Work steadily on this piece until you can play it fast, and brilliantly.

The image shows a page of musical notation for a solo instrument. The key signature is G major (two sharps). The time signature is common time (C). The music is divided into eight staves. The first staff begins with a dynamic 'mf' and a grace note. Subsequent staves feature various melodic patterns, including slurs, grace notes, and dynamic markings like 'mp' and 'f'. The notation is typical of classical music, with stems pointing generally upwards.

CARE AND MAINTENANCE OF THE CONCERTINA

Care of the concertina is a simple matter. Keep it dry, away from dust, and avoid extremes of heat. When not in use return it to its proper case, using also a plastic bag in wet or foggy weather. In some of the old shaped wooden case the concertina rests on one of the ends. This is not recommended, for there is some strain on the bellows when removing the concertina from such a case. In addition it is thought better that the reeds and action should rest on the side rather than flat.

Always pick up a concertina by the thumb straps and finger plates, but do not allow any movement of the bellows unless a key or keys are depressed. Dust between the folds of the bellows occasionally.

The following hints on repair should not be regarded as more than first aid in an emergency — it is always better to get repairs done by a manufacturer.

To take off the ends, remove the screws in sequence round the rim, and lay them down so that each screw goes back into its original hole. The end will then lift off, disclosing the pan underneath. The reed pan has a large hole in the middle; insert a thumb in this and pull gently but firmly, and the whole reed pan will come out. Remember it has to go back in exactly the same position.

The reed pan is divided into little air chambers, each containing a steel reed in a brass frame with a little screw at the bottom. Never, never touch this screw — an adjustment here is the makers job. On the reverse side you have a second reed to correspond. The brass frame of each reed is usually stamped with the pitch of the note. On each side there is also for each note a little leather tongue or valve.

If a note fails to speak, first see that the valve has not been drawn into the hole, and if necessary free it gently. If the note still fails to speak, slide the reed and frame out of its slot, and tap it very gently on the table to remove dust. If still silent, raise the tip of the reed a fraction with a thin knife and slide a piece of tough smooth paper under it to remove the dust, which at this stage can often be seen on the paper. When replacing the reed in the slot, be sure to press it right home.

If the reed makes a whirring noise, put a slip of stamp paper along the edge of the slot. To retune a reed, file the point to sharpen it, and scrape the root

near the screw block to flatten it. But this is a very delicate job, and definitely not for the amateur.

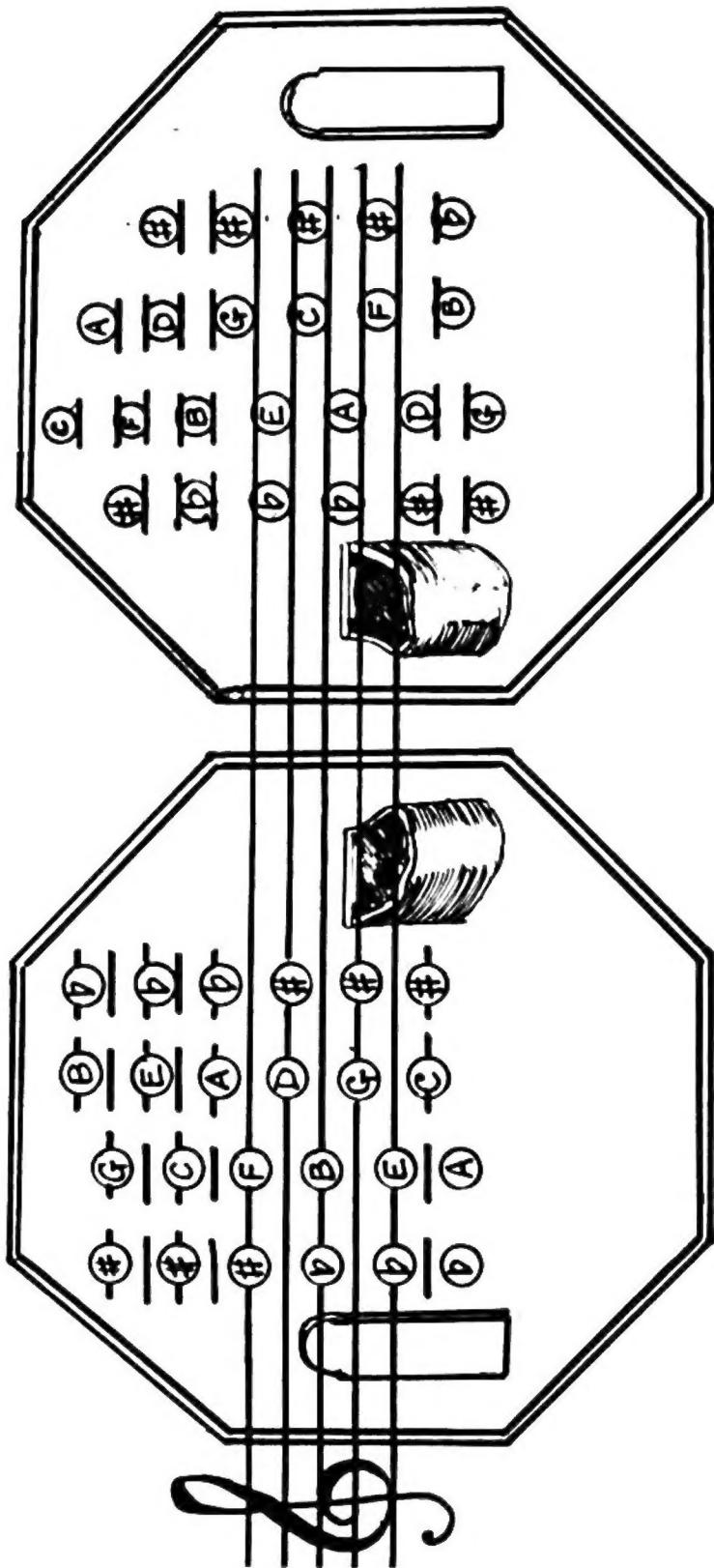
The action is revealed by taking out two other screws, usually one in the centre of the thumb strap fixing, and another in the middle of the finger plate. In older or much repaired instruments these screws may be elsewhere, or supplemented by others.

The problems here are likely to be wear of the bushing where the key passes through the hole, and calling for renewal. The springs may be displaced, or broken, but this is extremely rare. Each note has its own action to move a valve or pallet, which will admit air to or from the air chamber of the desired pitch. The pallets must be a perfect fit and close the hole beneath them completely. If they are obstructed by dust, clean the action gently with a camel-hair brush. If one is loose on its lever, hold it firmly in position and anchor the pallet to the lever with a spot of glue. In use the constant pressure of the pallets on the hole beneath causes an indentation which provides a perfect seal, but instruments which have been designed to be smaller than usual have often little room for movement of the pallets, which may occasionally not clear their neighbours.

To re-assemble the concertina, put the reed pan back in the correct position. The walls of the reed chambers usually leave indentations on the inside of the casing which are a good guide in positioning it.

See that all keys on the action are upright, and carefully lay the end over them. Restore and tighten the screws in the thumb strap and finger plate. Then insert the screws round the rim, each in its original hole, and drive them home. Do not go right round the rim, but partially tighten one screw, and then the one on the opposite side, then another a quarter way round followed by the screw opposite. Partially tighten the remainder, always in opposing pairs, and then go over the whole procedure once or twice more to tighten them. Do not, however, tighten the screws more than sufficient to obtain an air seal. A heavy handed use of the screw driver will distort the concertina ends, and may cause much trouble.

But take heart, a new or reconditioned concertina may give teething troubles when it is first delivered by the maker, but once it has settled down, it can go twenty years or more without requiring attention.



FOR FURTHER STUDY

A dictionary of music is invaluable, particularly the larger works where the entries are often detailed articles on their subject. Buy the best you can afford, and use it.

Penguin Dictionary of Music.	50p
Concise Oxford Dictionary of Music	
(paperback)	£2.50

Oxford Companion to Music £5.25

It is a great help on learning to read music to play as many examples as possible of a newly introduced feature. The first part of the list below is of books which will usefully supplement this tutor, but there are also ideas for other music for the student, particularly the beginner.

Music for the descant recorder is very suitable. Apart from the books listed here, obtain the catalogue issued by Schott and Co., 48 Great Marlborough Street, London, W1V 2BN, which lists many others, some very cheap, and all with the grade indicated.

The School Recorder Books 1 and 2. by E. Priestley and F. Fowler, 35p each. published by E.J. Arnold and Son Ltd., Butterley Street, Leeds.

Pleasure and Practice with the Recorder. by Leslie Winter. Books 1-3. 20p each. published by Arnold of Leeds (see above).

Books 4-6 are for group playing.

Wheatstone's Instructions for the English Concertina. by Alf Edwards. £1.15 from Boosey and Hawkes Ltd., 295 Regent Street, London, W.1. Invaluable for practice and reference: pages 37-52 will take the student on from Exercise 73 in this tutor, with carefully fingered exercises in chord playing.

OTHER SOURCES OF MUSIC

The Publications Department, Royal Schools of Music, 14 Bedford Square, London, WC1B 3JB issue two series of violin music, each graded in seven grades, well chosen and instructive. Start from Grade 1 in each and pass on to the next as you become proficient. Ask also about music from past examinations.

Use your public library to borrow violin studies and pieces of suitable level. Those by Adam Carse are usually good concertina music. Tutors for any treble instrument will provide graded studies and pieces. The English Folk Dance and Song Society 2, Regents Park Road, N.W.1, is an obvious source for folk dance, and so is Neil Wayne of the Free Reed Press. Songs and Song books can be confusing, because the notes are separated to coincide with the words.

FINALLY, do not hesitate to try and arrange for yourself any tunes that you like, with due regard to the laws of copyright, of course.

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